

Acte IV.



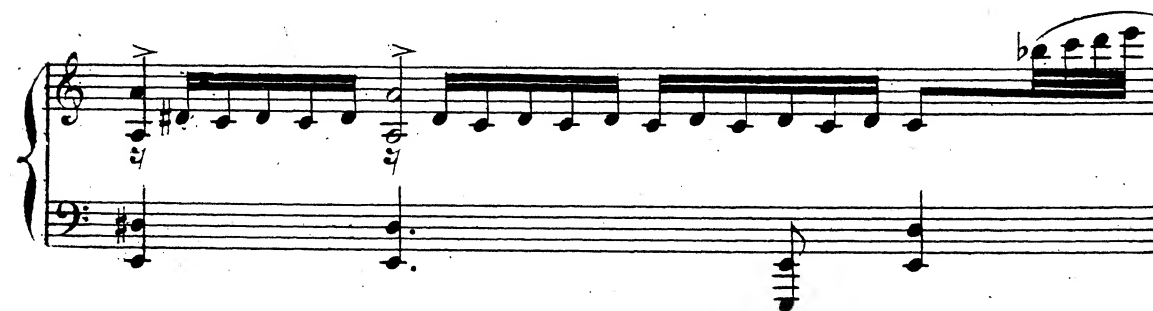
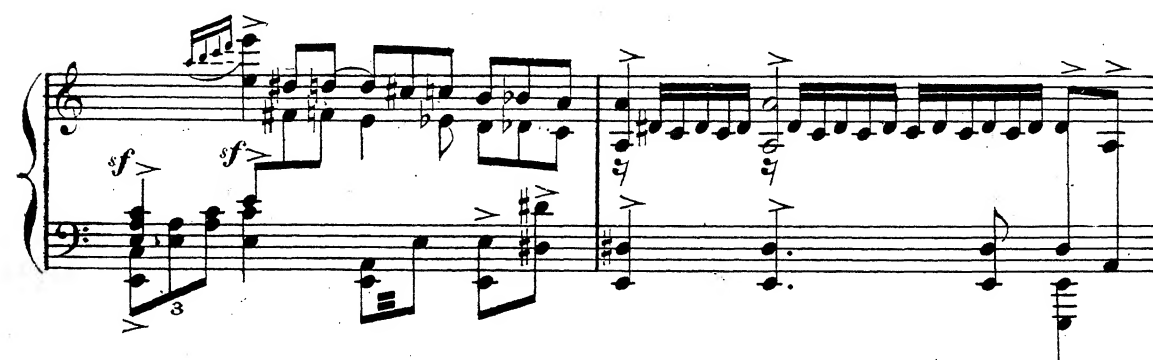
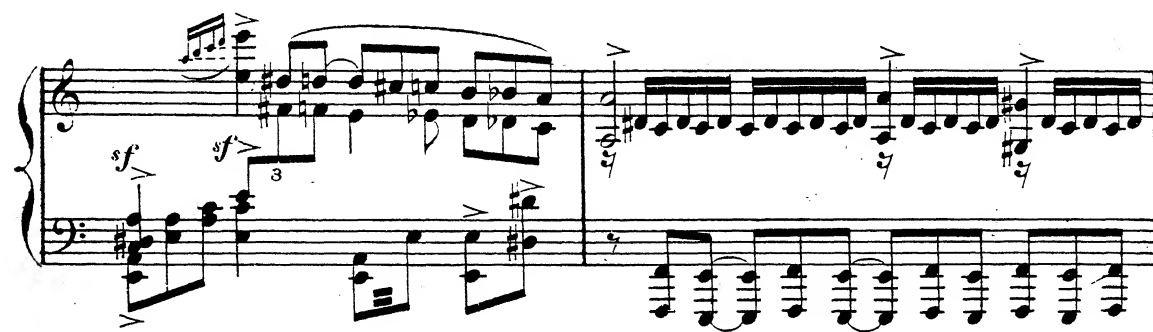
Sur la jetée, pendant l'orage; il fait encore nuit. Un calvaire.

All.^o ma non troppo. (♩=96)

PIANO.

ff

The musical score is divided into four systems, each with a grand staff (treble and bass clef). The first system begins with a piano section marked 'PIANO.' and 'ff' (fortissimo), featuring a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the piano section, with a 'ff' marking and complex rhythmic patterns including triplets and sixths. The third system shows a continuation of the piano section, with a 'ff' marking and complex rhythmic patterns including triplets and sixths. The fourth system concludes the piano section, with a 'ff' marking and complex rhythmic patterns including triplets and sixths.



First system of musical notation. The treble clef staff begins with a *ff* dynamic marking. It features a series of chords and a melodic line. The bass clef staff contains a continuous eighth-note accompaniment. A fermata is placed over a chord in the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with various accidentals. The bass clef staff maintains the eighth-note accompaniment. A *f* dynamic marking is present in the bass staff.

Third system of musical notation. The treble clef staff shows a complex sequence of chords. The bass clef staff has a more sparse accompaniment with some rests.

Fourth system of musical notation. The treble clef staff includes a triplet of eighth notes marked with a '3' and a circled 'b'. The bass clef staff continues the eighth-note accompaniment. A *sf* dynamic marking is in the bass staff. The system concludes with the instruction **8^a B. I.**

Fifth system of musical notation. This system is identical to the fourth, featuring the triplet in the treble staff and the eighth-note accompaniment in the bass staff, ending with the instruction **8^a B. I.**

First system of musical notation. The treble clef staff begins with a triplet of eighth notes marked with a '3' above it. The bass clef staff contains a continuous eighth-note accompaniment. A dynamic marking of *sf* (sforzando) is present in the treble staff.

Second system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff continues with eighth-note accompaniment. A dynamic marking of *sf* (sforzando) appears at the end of the system.

Poco agitato. (♩ = 116)

Third system of musical notation. The treble clef staff features a melodic line with a five-fingered scale run (marked '5') and a dynamic marking of *sf*. The bass clef staff has a five-fingered scale run (marked '5') and a dynamic marking of *ff* (fortissimo). The initials 'M.D. 5' and 'M.G.' are written below the bass staff.

Fourth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff continues with a melodic line. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff continues with a melodic line. The system concludes with a double bar line.

First system of musical notation. The treble clef staff features a melodic line with an eighth-note triplet marked '8' and a first ending bracket. The bass clef staff has a bass line with a triplet marked '3' and a forte dynamic marking 'f'.

Second system of musical notation. The treble clef staff continues the melodic line with an eighth-note triplet marked '8'. The bass clef staff has a bass line with a triplet marked '3' and a forte dynamic marking 'f'.

Third system of musical notation. The treble clef staff features a melodic line with a mezzo-forte dynamic marking 'mf'. The bass clef staff has a bass line with a crescendo marking 'cresc.'.

Fourth system of musical notation. The treble clef staff features a melodic line with an eighth-note triplet marked '8' and a fortissimo dynamic marking 'ff'. The bass clef staff has a bass line with a triplet marked '3'.

Fifth system of musical notation. The treble clef staff features a melodic line with a fortissimo dynamic marking 'sf'. The bass clef staff has a bass line with a fortissimo dynamic marking 'sf'.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time and features a complex, fast-moving melody in the treble with many accidentals. The bass line provides a steady accompaniment. Dynamic markings include *sf* (sforzando) in both staves.

Second system of the musical score. The treble staff continues with a melodic line marked with a slur and a crescendo hairpin. The bass staff has a few notes and rests. A *ff* (fortissimo) marking is present in the bass. The system ends with the word *RIDEAU.* (Curtain).

Third system of the musical score. Both staves feature dense, rapid sixteenth-note passages. The treble staff has a slur and a crescendo hairpin. Dynamic markings include *sf* in both staves.

Fourth system of the musical score. The treble staff has a melodic line with slurs and a crescendo hairpin. The bass staff has a steady accompaniment. The system concludes with a double bar line.

Fifth system of the musical score, featuring a vocal line and piano accompaniment. The vocal line is in treble clef and begins with the text "MARIE-ANNE (seule, regardant au large) *mf*". It includes a triplet of eighth notes marked with a "3" above. The piano accompaniment is in grand staff. The tempo marking "(♩=100)" is in the bass staff. The lyrics "Rien! On ne voit" are written below the vocal line. Dynamic markings include *mf* in the piano part.

M-A. *rien!* Et le bruit de l'o - ra - - ge

M-A. é - touf - - fe tout - ap - pel.

p

M-A. *cresc.* Là - bas! *sf* Là - bas!

cresc.

M-A. *con fuoco*

ff

Piano accompaniment for the first system. The right hand has a 7-measure rest. The left hand plays a rhythmic pattern. Dynamic markings *sf* are present in both hands.

Agitato.

MARIE-ANNE (à MADELEINE qui arrive)

Toujours rien, Madelei - ne?

MADELEINE.

(Dans la coulisse, bruits d'orage, vent, grêle, pluie, etc.)

Rien en -

Agitato.

Piano accompaniment for the second system. The right hand has a long note. The left hand has a crescendo from *p* to *sf*.

Vocal and piano accompaniment for the third system. The vocal lines are for M-A and M. The piano accompaniment has dynamic markings *p* and *sf*.

M-A. Où sont-

M. cor!

M-A. ils. Toute la nuit, sur la fa-lai-se, je suis res-

M-A. -tée les at-ten-dant... N'y pouvant plus te-

M-A. -nir, je suis venue i-ci... l'an-gois-se m'étreint et m'op-pres-se.

Meno vivo. a Tempo.

M-A. Je viens déjà de tant souffrir!

MADELEINE.

Ne faiblis pas, — machère en-fant. —

Musical score for Madeleine's first line. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a forte (*f*) dynamic marking.

MARIE-ANNE. (doucement)

Et Jac - ques?

il est plus cal - me.

Musical score for Marie-Anne's first line. It includes a vocal line, a mezzo-soprano (M.C.) line, and a piano accompaniment.

Sil était mort... —

Nous se - rions bientôt — ré-u -

Musical score for Marie-Anne's second line. The vocal line includes a triplet and a piano (*p*) dynamic marking. The piano accompaniment also features a piano (*p*) dynamic marking.

(♩=120)

M-A. - nis. (Le bruit de l'orage cesse dans la coulisse)

ff

JEANNE (entrant, à MARIE-ANNE)

J'ai pas - sé par chez vous, la maison é-tait

J. vi - - de; ils ne sont pas rentrés?

Piano introduction. The right hand features a series of chords with sixteenth-note ornaments. The left hand has a bass line with a sixteenth-note triplet marked with a '6' and a slur.

ff

MARIE-ANNE.

Non! Ma pauvre

Piano accompaniment for Marie-Anne's first line. The right hand has a few chords, some with slurs. The left hand has a more active bass line with eighth and sixteenth notes.

sf *p*

M-A.

Jean - - - ne, je les at-tends en -

Piano accompaniment for Marie-Anne's second line. The right hand has chords with slurs. The left hand has a bass line with eighth and sixteenth notes.

sf

M-A.

- cor!

Piano accompaniment for Marie-Anne's third line. The right hand has a series of chords with sixteenth-note ornaments. The left hand has a bass line with eighth and sixteenth notes.

pp

f *ff*

MARIE-ANNE.

f

Des cris. n'entends-tu pas? _____

f *ff*

JEANNE.

Non! Ce sont les oiseaux de mer lut.

ff *mf* *ff*

ff
 tant contre la tem - pê - te.

mf *sf*

MARIE-ANNE. *p* Tranquillamente.
 Les trois femmes debout se pressant Que tous nos vœux,
 contre la croix du calvaire.

MADELEINE. *p*
 Que tous nos vœux,
 Poco meno all^o Tranquillamente.
sf ff p *p* Ped.

M-A. mon - tant de la ter - re,
 J^e. mon - tant de la ter - re,
 M^e. mon - tant de la ter -

M-A. vien.nent jus-qu'à toi, Sain - te Mè - - - re du Sau -

J^e vien.nent jus-qu'à toi, Sain - te Mè - - - re du

M^e - - re, vien - nent jus - - - qu'à toi,

M-A. - veur mort sur la croix.


J^e Sau - veur mort sur la croix.

M^e Sain - te Mè - - - re du Sau - veur,

M-A. *pp*
Con - so - la - tri - _ ce de mi - sè - re, é -

1^{re} *pp*
Con - so - la - tri - _ ce de mi - sè - re,


M^e *pp*
Con - _ so - _ la - tri - _ ce



M-A. *pp*
_ cou - _ te ma voix qui sup - pli - _ e! Ah! _____

1^{re} *pp*
ma voix te sup - pli - _ e! Ah! _____

M^e *pp*
de _ mi - sère en - _ tends ma voix, _____



M-A. *p* Vier-ge Mari - - e, e - xau - ce-moi,

J. *p* Vier-ge Mari - - e, e - xau - ce-moi,

M. *p* Vier-ge Mari - - e, ma voix qui sup -

M-A. *cresc.* Vier-ge Ma - ri - e! E - xau - ce-moi!

J. *cresc.* Vier-ge Ma - ri - e! E - xau - ce-moi!

M. *cresc.* - pli - - e! E - xau - ce - moi! Sain - te

M-A. Sain - te Mè -

J^e. Sain - te Mè -

M^e. Mè - re du Sau - veur mort

M-A. *pp* - re du Sau-veur!

J^e. *pp* - re, Ma - ri - e!

M^e. *pp* du Sauveur mort sur la croix!

pp *cantabile.*

Red. *Red.*

cre - - scen - - do.

Agitato.

cre - scen - do.

JEANNE (à MARC qui arrive) Vivo.

Eh bien, Marc, d'ouviens-

Vivo.

pp

tu?

MARC.

Je descends de la hê - ve, on ne voit rien au

M.

lar - ge: du noir, partout du noir, pas un feu de bateau...

Moderato.

M.

Moderato. Lamer a re-je - té des épa - - ves de bar - - ques...

JEANNE (montrant MARIE-ANNE)

Agitato. *cresc.* Tais- Si Jean-Pierre en re-vient, il aura de la chan - - ce....

Agitato. *cresc.*

All.^o moderato.
qui redescend du fond.)

J.^e

- toi, Marc! —

All.^o moderato.
(♩=104)
p

MARIE-ANNE. (désespérée)

Hé - las! tout est mal - heur, la mort — plane sur

p *ff* *p*

M-A.

nous! —

p *cresc.* 3

M-A.

Nos vœux sont repous -

f 3

M-A. *Allegro*

sés, le ciel ne veut pas nous en - ten - dre.

p

6

Poco a poco agitato

cres - cen - do.

MARIE-ANNE.

Sa co - lè - re est sur nous et nous som - mes dam -

ff

M-A. *sf*

- nés. **Moderato. ff**

O mer,

Moderato. (♩ = 80)

sf *f*

M-A. mer sans pi - tié, chien - ne,

M-A. gueu - se, tu - euse in - fâ - me, qui nous prends tous nos

M-A. gas, qui man - ges tous les

M-A. *sf* nô - tres, qui fais

M.A. *ff.*
 les femmes veu - ves et les fils or - phelins, les rou -

M.A.
 - lant dans tes replis ver - dâ - - - - - tres. O mer -

M.A.
 sourde à tou - te douleur, à nos pri -

M.A.
 - è - res, à nos lar - - mes... O mer, -

cres - cen - do.

M-A. *o mer hur lan - - - te,*

ff sf sf

M-A. *mer, je te*

sf

M-A. *hais! je te mau dis!*

ff sf sf ff

8

M-A.

On entend la cloche d'alarme.

All^o con moto.MARC. *f*

Une barque est en vu... e!

(L'orage reprend dans la coulisse)

MARIE-ANNE.

Viens, Madelei - ne, viens!

Je veux voir!

MADELEINE.

Reste avec nous...

LANDI (survenant)

C'est la barque à Jean-

- Pier - re; ils ne gouvernent plus, ils sont perdus...

All^o (♩=132)

First system of musical notation. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. Bass staff starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The key signature is two sharps (F# and C#). The time signature is 3/4. The system includes a crescendo hairpin and a fermata over the final measure of the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff starts with a sforzando (*sf*) dynamic and ends with a piano (*p*) dynamic. Bass staff starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. The key signature is two sharps (F# and C#). The time signature is 3/4. The system includes a decrescendo hairpin and a fermata over the final measure of the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff starts with a fortissimo (*ff*) dynamic and ends with a sforzando (*sf*) dynamic. Bass staff starts with a fortissimo (*ff*) dynamic and ends with a sforzando (*sf*) dynamic. The key signature is two sharps (F# and C#). The time signature is 3/4. The system includes a crescendo hairpin and a fermata over the final measure of the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. Bass staff starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The key signature is two sharps (F# and C#). The time signature is 3/4. The system includes a crescendo hairpin and a fermata over the final measure of the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff starts with a sforzando (*sf*) dynamic and ends with a sforzando (*sf*) dynamic. Bass staff starts with a sforzando (*sf*) dynamic and ends with a sforzando (*sf*) dynamic. The key signature is two sharps (F# and C#). The time signature is 3/4. The system includes a crescendo hairpin and a fermata over the final measure of the bass staff.

JACQUES (arrivant et restant indifférent à l'émotion de toute la foule)

f La clo - - - che! Il en est

8

J. donc par là-bas qui cha - vi - rent et s'en vont rouler par le

Moderato. (Le bruit de l'orage cesse dans la coulisse)

J. fond? J'en -

Moderato. (♩=120)

J. - tends qu'on les pleu - re; mais

sf

J. moi, grand Dieu, je les en - vi - e! Pour

f *p*

sf *dimin.*

J. eux c'est fi-ni de pleu-rer, c'est fi-ni de souf-frir, et d'a-

sf *p* *sf*

J. - voir dans le cœur de ces cho - ses qui font peur, de ces

(sombre) *crescendo.*

p

J. cho - ses qui rendent fou!.

f

p (h)

J. Ils sont heu-reux ceux-là, leur pei-ne va fi-

J. - nir... laissez-les donc mou-ri-!

cresc.
poco a poco

JEANNE. *f*

Il faut — les secou-

accelerand.

Vivo.

Je - rir! —

L'HÔTELIER.

Comment?

Vivo. (♩ = 144)

f

sf

JEANNE.

Quoi? Vous ne tentez rien?

MARC. *mf*

Les va -

L'hôt.

C'est impos-si-ble.

p

M. - gues sont ter-ri-bles, rien ne peut ré-sis-ter; ils sont per-

p

cresc.

JACQUES.

Ils sont heu - reux ceux-là,
- dus, à tout jamais per - dus!

laissez-les donc mourir!

pp *cresc.*

MARC.

Pauvre Jean-Pier - - re,

p

là... devant nous, sans qu'on y puis - se rien...

JACQUES.

C'est Jean-Pier -

ff *sf*

Moderato. *p* *a piacere.*

re? Ah! Jean - Pier - re, à ton tour de pleu-

MARC.

Oui.

Moderato.

- rer, de crier mainte - nant: c'est l'Océan qui me

ff **Vivace.**

ven - ge!

Vivace ($\text{♩} = 60$)

f

p (riant et haussant les épaules)

ah! ah! ah! ah! ah!

fp

(très concentré) *p*

ah! ah! ah! ah! ah! ah! Jean-Pier re...

fp

f

Etre impi-toy-a-ble!

p

Allegro.

p

Comp-te ton ar-gent maintenant.

p

Allegro.

LANDI (indigné)

C'est toi, toi,

L. qui par - les ain - si!

MARC. *sf* Al - lons, reprends-toi. Tu es notre pi - lo - *a Tempo.*

sf *a Tempo.*

segue.

M. - te. Peut-on essay - er de sortir le ba - teau?

(L'orage reprend dans la coulisse) *f*

JACQUES

. A - vec ces va - gues - là, c'est la mort pour dix bra - - -

f

MARIE-ANNE (accourant vers JACQUES)

f

Jac - - - ques, c'est mon pè - re qui meurt!

- ves.

(Le bruit de l'orage cesse)

Moderato

rit.

(elle le regarde suppliante)

Adagio

f

mp

Red.

p

MARIE-ANNE

Reviens à toi... Rappelle-

f *pp* *pp*

M-A. toi!

JACQUES (comme au sortir d'un cauchemar)

Le canot à la

f *cresc.* *e* *accel.* *f* *p*

Allegro

J. mer!

Allegro (♩=160)

fp *ff*

MADELEINE

a piacere

C'est courir à la mort...

fp *segue*

JACQUES. *a Tempo*

f *a Tempo*

Quels sont les vo-lon-tai-res? qui ne craint pas la mort?

MADELEINE. (à son fils) *p*

p 3

Je n'ai que toi, n'embarque

Tous les matelots dans un élan.

TÉNORS. *f*

Moi! Moi!

BASSES. *f*

Moi! Moi!

M^e

pas!

JACQUES. *f* (à un pêcheur) (à deux autres pêcheurs)

C'est le devoir! Pastoi... t'as quatre enfants. Je vous prends, les deux

Allegro risoluto.

J. frè - - - res.

TÉNORS. *ff* Mer-ci!

BASSES. *ff* Mer-ci!

p *ff*

J. Vous de mê - -

Nous! Nous!

Nous! Nous!

sf

J. - - - me. Es-tu des nô - tres, Lan - di? Et toi Marc?

f

MADELEINE (montrant la vieille mère de MARC et de LANDI)

p

Hé - las mon pauvre enfant! _____

MARC. *3* *3* (à leur mère)

Je le crois bien, morbleu! _____ Coura - ge!

LANDI *3* *3*

Je le crois bien, morbleu! _____

f *p*

MADELEINE. (à son fils)

C'est Jean-Pier - re, et-tu vas à la

M. On reviendra!

Adagio.

mort! _____

JACQUES.

Embrasse bien ton gas, ma mè - re!

Adagio.

mp

Le bateau de sauvetage poussé par les pêcheurs, glisse vers la mer.

315

MARIE-ANNE.

Jac - - - ques, sau - ve - les!

p

Red.

Detailed description: This block contains the first musical system for Marie-Anne. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half rest followed by a quarter note 'J', then a dotted half note 'ac', and continues with a melodic line. The piano accompaniment starts with a half rest, then a quarter note 'J', followed by a series of chords and a rising melodic line in the right hand, ending with a sixteenth-note triplet. A dynamic marking of *p* (piano) is placed below the piano staff. A rehearsal mark 'Red.' is located below the piano staff.

M-A. *p*
Mais reviens, ou je meurs! _____

pp

Red.

Detailed description: This block contains the second musical system for Marie-Anne. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a half rest, followed by a quarter note 'M', then a dotted half note 'a', and continues with a melodic line. The piano accompaniment starts with a half rest, then a quarter note 'M', followed by a series of chords and a rising melodic line in the right hand, ending with a sixteenth-note triplet. A dynamic marking of *p* (piano) is placed above the vocal staff. A dynamic marking of *pp* (pianissimo) is placed below the piano staff. A rehearsal mark 'Red.' is located below the piano staff.

JACQUES.

f (aux femmes)
Embarquez-vous, cama - ra - - des, et vous, pri - ez pour

Detailed description: This block contains the musical system for Jacques. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#). The vocal line begins with a half rest, followed by a quarter note 'E', then a dotted half note 'm', and continues with a melodic line. The piano accompaniment starts with a half rest, then a quarter note 'E', followed by a series of chords and a rising melodic line in the right hand, ending with a sixteenth-note triplet. A dynamic marking of *f* (forte) is placed above the vocal staff. A rehearsal mark 'Red.' is located below the piano staff.

Les pêcheurs s'arrachent aux bras des femmes et des enfants, et descendent la coupée.

All^o ma non troppo.

nous!

All^o ma non troppo. (♩=96)

p *mf* *cresc.*

Detailed description: This block contains the musical system for the 'Allo ma non troppo' section. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#). The vocal line begins with a half rest, followed by a quarter note 'n', then a dotted half note 'ous', and continues with a melodic line. The piano accompaniment starts with a half rest, then a quarter note 'n', followed by a series of chords and a rising melodic line in the right hand, ending with a sixteenth-note triplet. A dynamic marking of *p* (piano) is placed below the piano staff. A dynamic marking of *mf* (mezzo-forte) is placed below the piano staff. A dynamic marking of *cresc.* (crescendo) is placed above the piano staff. A rehearsal mark 'Red.' is located below the piano staff.

La foule du haut de la jetée.

SOPR. *ff*
Cou.ra _ _ _ _

CONTR. *ff*
Cou.ra _ _ _ _

TÉNORS. *ff*
Cou.ra _ _ _ _

BASSES. *ff*
Cou.ra _ _ _ _

ff
dim. 3 6 6 6

dim.
- ge!

dim.
- ge!

dim.
- ge!

dim.
- ge!

cresc. 3

mf

ff
Les bra - - - -
ff
Les bra - - - -
ff
Les bra - - - -
ff
Les bra - - - -

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays a series of eighth notes with accents, while the left hand plays a series of chords. The tempo is marked *ff* (fortissimo). The key signature has one sharp (F#).

dim.
- - - - - ves!
dim.
- - - - - ves!
dim.
- - - - - ves!
dim.
- - - - - ves!

The piano accompaniment continues with a grand staff. The right hand plays a series of eighth notes with accents, while the left hand plays a series of chords. The tempo is marked *mf* (mezzo-forte). The key signature has one sharp (F#).

This musical score is for a vocal ensemble and piano. It consists of two systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The vocal parts are in French, with the lyrics "En avant!" and "Al-lez!". The piano part features a dynamic marking of *ff* (fortissimo) and includes complex rhythmic patterns with triplets and sixteenth notes. The score is written in a key with one sharp (F#) and a 2/4 time signature.

En avant!

En avant!

En avant!

En avant!

ff

En avant!

En avant!

En avant!

En avant!

Al-lez! —

Al-lez!

Lesbra - ves!

Lesbra - ves!

En avant! Les

En avant! En a -

Cou-ra - ge! En a - vant! —

Cou-ra - ge! En a - vant! —

bra - ves cœurs! Les ru - des gas! Les a -

- vant les bra - - - ves, les bra - ves cœurs! Ra - mez

The piano accompaniment consists of a right-hand part with triplets and a left-hand part with a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Vo - yez! Les

En a - vant!

- mis, Al - lez! — Al - lez!

dur, al - lez! Al - lez! —

The piano accompaniment continues with the same rhythmic patterns, including triplets and a driving eighth-note bass line. The system concludes with a double bar line.

ff
bra - - - - - ves!
Les bra - - - - - ves!
Les bra - - - - - ves!
Les bra - - - - - ves!
f
3

Cris d'effroi.
Ah! _____
Ah! _____
Ah! _____
Ah! _____
f

MARIE-ANNE.

ff

Ciel!

Ils sont perdus!..

Musical score for Marie-Anne's vocal part and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). It begins with a fermata over a half note, followed by a melodic phrase. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings *f* and *M.D.* (Midi-Digital). The lyrics "Ciel! Ils sont perdus!.." are written below the vocal line.

L'HÔTELIER.

Ils

ont

fran - chi

la

pas -

Musical score for L'Hôtelier's vocal part and piano accompaniment. The vocal line is in bass clef with a key signature of one flat. It begins with a fermata over a half note, followed by a melodic phrase. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings *mf* and *M.D.* (Midi-Digital). The lyrics "Ils ont franchi la pas -" are written below the vocal line.

L'H.

- se.

Musical score for L'Hôtelier's vocal part and piano accompaniment. The vocal line is in bass clef with a key signature of one flat. It begins with a fermata over a half note, followed by a melodic phrase. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings *mf* and *M.D.* (Midi-Digital). The lyrics "- se." are written below the vocal line.

SOPR. *ff*

Il^s ga - - - - - gnent!

CONTR. *ff*

Il^s ga - - - - - gnent!

TÉNORS. *ff*

Il^s ga - - - - - gnent!

BASSES. *ff*

Il^s ga - - - - - gnent!

The first system of the musical score includes four vocal staves (Soprano, Contralto, Tenors, and Basses) and a piano accompaniment. The vocal parts are marked with a forte (*ff*) dynamic and sing the lyrics 'Il^s ga - - - - - gnent!'. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a series of chords and melodic lines. A first ending bracket with an '8' is shown above the piano part, and a triplet of eighth notes is marked with a '3' in the bass line.

Il^s ga - - - - - gnent!

Il^s ga - - - - - gnent!

Il^s ga - - - - - gnent!

Il^s ga - - - - - gnent!

The second system of the musical score continues the vocal and piano parts from the first system. It features the same four vocal staves and piano accompaniment. The vocal parts continue with the lyrics 'Il^s ga - - - - - gnent!'. The piano accompaniment continues with the same musical structure, including the first ending bracket with an '8' and the triplet of eighth notes marked with a '3'.

Al-lez! Al-lez! Al-lez!

Vo-yez Vo-yez Vo-yez

Ils ga - - - - - gnent!

Les bra - ves cœurs, les ru - des gas!

L'HÔTELIER

f Un homme est à la mer...

ff

Più vivo **JEANNE**

A la mer!

ff

Più vivo (♩=160)

L'HÔTELIER

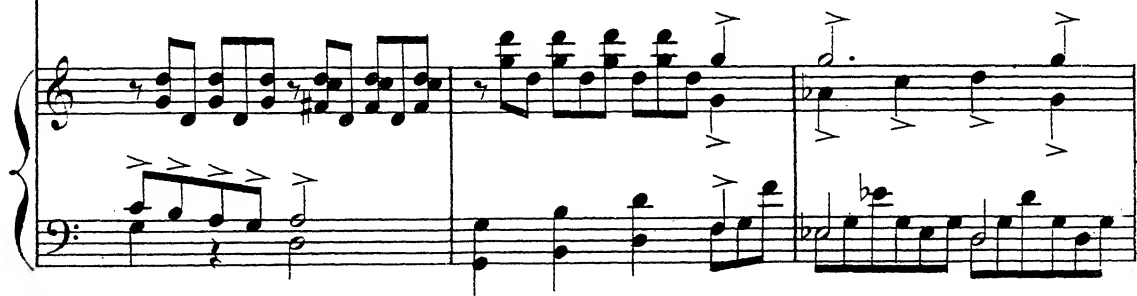
Est - ce qu'on

SOPR. *f*
Qui? Qui?

CONTR. *f*
Qui? Qui?

TEN. *f*
Qui? Qui?

BAS. *f*
Qui? Qui?



sait? _____ Dieu _____ ait son â - me. _____

H.



(Tous, agenouillés)

Musical score for voices and piano. The score is written for Soprano, Contralto, Tenors, Basses, and Piano. The lyrics are in French, and the music is in G major (one sharp).

MARIE-ANNE.
Prions. Pri-ons. Pri-

JEANNE.
Prions. Pri-ons. Pri-

MADELEINE.
Prions. Seigneur, pi-tié, pi-

H.
Seigneur, pi-tié, pour

SOPR. *p* *f*
Pi-tié, sei-gneur, Dieu tout puis-sant, pi-

CONTR. *p* *f*
Pi-tié, sei-gneur, Dieu tout puis-sant, pi-

TÉNORS. *p* *f*
Pi-tié, sei-gneur, Dieu tout puis-sant, pi-

BASSES. *p* *f*
Pi-tié, sei-gneur, Dieu tout puis-sant, pi-

Piano:
The piano accompaniment features a series of chords and arpeggios, with a dynamic marking of *p* (piano) and *f* (forte). The score includes a section labeled **M.D.** (Midi-Dur) and a final section with a dynamic marking of *f*.

M-A. *p* - ons pour ceux qui sont en mer! Prions!

1^{re} *p* - ons pour ceux qui sont en mer! Prions!

2^{me} *p* - tié pour ceux qui sont en mer! Prions!

T.H. *p* ceux qui sont en mer! Pi-tié!

p - tié pour ceux qui sont en mer! Pi - tié; Sei -

p - tié pour ceux qui sont en mer! Pi - tié; Sei.

p - tié pour ceux qui sont en mer! Pi - tié; Sei -

p - tié pour ceux qui sont en mer! Pi - tié; Sei -

p *ff* M.D.

8-----

M-A. *f* *cresc.*
Pri - ons! pi - tié pour ceux qui

J. *f* *cresc.*
Pri - ons! pi - tié pour ceux qui

M. *f* *cresc.*
Pri - ons! pi - tié pour ceux qui

T.H. *f* *cresc.*
Pi - tié, Sei - gneur, pour ceux qui

- gneur, Dieu tout puis - sant, pi - tié pour ceux qui *cresc.*

- gneur, Dieu tout puis - sant, pi - tié pour ceux qui *cresc.*

- gneur, Dieu tout puis - sant, pi - tié pour ceux qui *cresc.*

- gneur, Dieu tout puis - sant, pi - tié pour ceux qui *cresc.*

f *cresc.*

M-A. *ff*
vont pé - rir! Pi - tié! Sei -

J^e *ff*
vont pé - rir! Pi - tié! Sei -

M^e *ff*
vont pé - rir! Pi - tié! Sei -

T^H. *ff*
vont pé - rir! Pardonne - leur

ff
vont pé - rir! Pi - tié! Sei -

ff
vont pé - rir! Pi - tié! Sei -

ff
vont pé - rir! Pi - tié! Sei -

ff
vont pé - rir! Pi - tié! Sei -

8 *ff* *sf*
8

M.A. *ff* *dim.*
- gneur, ah! Ou - vre les

J^e *dim.*
- gneur!

M^e *dim.*
- gneur!

H.
dan sta mi - sé - ri - cor - *dim.*

dim.
- gneur! Pi - tié pour

dim.
- gneur! Pi - tié pour

dim.
- gneur! Pi - tié pour

dim.
- gneur! Pi - tié pour

ff sf sf
8 8

(Pendant toute la scène, le jour
s'est levé peu à peu)

M-A. *bras, reçois-les dans ta grâ - - - ce!*

J^e *Reçois-les dans ta grâ - - - ce!*

M^e *Reçois-les dans ta grâ - - - ce!*

L'H. *- - - - - de!*

eux!

eux!

eux!

eux!

Allegro con brio. (♩ = 116)

p

p

ff

Ped.

8

L'HÔTELIER

ff

Ho-là! ——— ho-là! ——— les voilà qui re-vien - - -

PH.

- - - nent!

SOPR. CONTR. *f*

Les voilà! les voi - là!

TÉNORS *f*

Les voilà! les voi - là!

BASSES *f*

Les voilà! les voi - là!

Moderato. (♩=116)

MARC (dans la coulisse)

Ho - hého! Ho - hého!

Moderato.

8

pp

Ped.

L'HÔTELIER.

Les voilai... pa -

Ho - hého! _____

8

- rons pour l'aborda - - - ge.

(se rapprochant)

Ho - hého!

MARIE-ANNE.

Je les entends, c'est

Ho - hého!

Andante. Les sauveteurs apparaissent

eux!

Andante.

(♩ = 63)

au milieu des pêcheurs et des femmes.

MADELEINE.

accelerando.

Mon fils!

accelerando.

MARIE-ANNE.

On apporte JEAN-PIERRE évanoui.

Jac - - - ques, mon pè - - - re? Dieu du ciel il est

cresc.

ff

8

Agitato

M-A. **mort!**

JACQUES **rit.**

Non, — le voilà déjà qui revient à lui...

Agitato **rit.**

p

a Tempo

(à MARIE-ANNE)

J. **Adieu!**

a Tempo

MARIE-ANNE

(rudement) **Tais-toi!**

Ce que j'ai fait, c'est pour vous, quant à lui...

f **p**

JEAN-PIERRE (se ranimant)

Ma fil - le...

(furieux, avec une voix rauque, apercevant
JACQUES près de sa fille)

J. P. Jac - - - ques!

rit.

MARIE-ANNE (suppliante)

Andante C'est lui qui t'a sau - vé.

pp

M-A. JEAN-PIERRE

Pè - - - re!

Lui! Mieux eut va - lu...

M-A. *sf* *a piacere*

Pè - - - re, sois bon!

MADELEINE

C'est un si brave cœur — mon gas!

JEAN-PIERRE

a Tempo Au dia - ble!

J-P. *f*

Ils s'entendent tous! Allons, — Jean-Pier - - - re,

J-P. *p* *pp*

tu n'étais qu'une vieille bru - - te! Les

All^o con brio

MARIE-ANNE

Jac - - - - - ques

JEANNE *ff*

Sa - chant que dans l'o -

MADELEINE *ff*

Sa - chant que dans l'o -

JACQUES

MARC *ff*

Sa - chant que dans l'o -

J-P. *f* JEAN-PIERRE fait signe à JACQUES de s'avancer

amoureux _____ sont les plus forts!

LANDI *ff*

Sa - chant que dans l'o -

L'HÔTELIER *ff*

Sa - chant que dans l'o -

SOPR. *ff*

Sa - chant que dans l'o -

CONTR. *ff*

Sa - chant que dans l'o -

TÉNORS *ff*

Sa - chant que dans l'o -

BASSES *ff*

Sa - chant que dans l'o -

All^o con brio

p *ff*

M-A.

Jr.

Me.

J.

M.

J-P.

L.

I'H.

- ra - - ge au milieu des em-bruns des va - gues déchai -

et il attire à lui son camarade qu'il embrasse tandis que résonne l'hymne des marins.

- ra - - ge au milieu des em-bruns des va - gues déchai -

- ra - - ge au milieu des em-bruns des va - gues déchai -

- ra - - ge au milieu des em-bruns des va - gues déchai -

- ra - - ge au milieu des em-bruns des va - gues déchai -

- ra - - ge au milieu des em-bruns des va - gues déchai -

- ra - - ge au milieu des em-bruns des va - gues déchai -

f

f

3

M-A. Comptant bien l'un sur

J. né - - - es, Comptant bien l'un sur

M. né - - - es, Comptant bien l'un sur

J. Comptant bien l'un sur

M. né - - - es, Comptant bien l'un sur

J-P. Comptant bien l'un sur

L. né - - - es, Comptant bien l'un sur

F.H. né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

8 8

ff *f*

M-A. l'au - - - tre, dé - vou.és corps et â - - - mes, —

J^e. l'au - - - tre, dé - vou.és corps et â - - - mes, —

M^e. l'au - - - tre, dé - vou.és corps et â - - - mes, —

J. l'au - - - tre, dé - vou.és corps et â - - - mes, —

M. l'au - - - tre, dé - vou.és corps et â - - - mes, —

J-P. l'au - - - tre, dé - vou.és corps et â - - - mes, —

L. l'au - - - tre, dé - vou.és corps et â - - - mes, —

I'H. l'au - - - tre, dé - vou.és corps et â - - - mes, —

l'au - - - tre, dé - vou.és corps et â - - - mes, —

l'au - - - tre, dé - vou.és corps et â - - - mes, —

l'au - - - tre, dé - vou.és corps et â - - - mes, —

l'au - - - tre, dé - vou.és corps et â - - - mes, —

f

8

[illegible]

Musical score for "Le Chant du Départ" by L. Berton. The score is for a full choir and piano. It features ten vocal staves (M-A., J., M., J., M., J-P., L., I.H., and two unlabelled staves) and a piano accompaniment at the bottom. The lyrics are: "pour sauver son a_mi s'il é_tait en dan.". The music is in 3/4 time, key of D major, and includes dynamic markings like *f* and *ff*.

M-A.
J^e

M^e

J.
M.

J-P.
L.
P.H.

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

- ger!

sf

sf

sf

sf

ff

f

f

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